12 Variations in S–Mode

for piano solo

Peter McKenzie Armstrong

1971

Music engraving by LilyPond 2.12.3––www.lilypond.org

NOTE

This student work, written at Yale in 1971 for Alexander Goehr's seminar, is my first experiment with synthetic modes. I built a heptatonic scale having two augmented 2nds, keyboard symmetry, and a leading tone at the "wrong" end. Respelled here for convenience:

C C# D# E G G# A (C).

I decided to use as well, separately or in combination, its pentatonic complement,

A# B D F Gb.

Variations offered a likely compositional way to proceed, and Beethoven's 32 in C–Minor, which I was playing at the time, inspired a dare to make my theme short.

– PA

for Ellen

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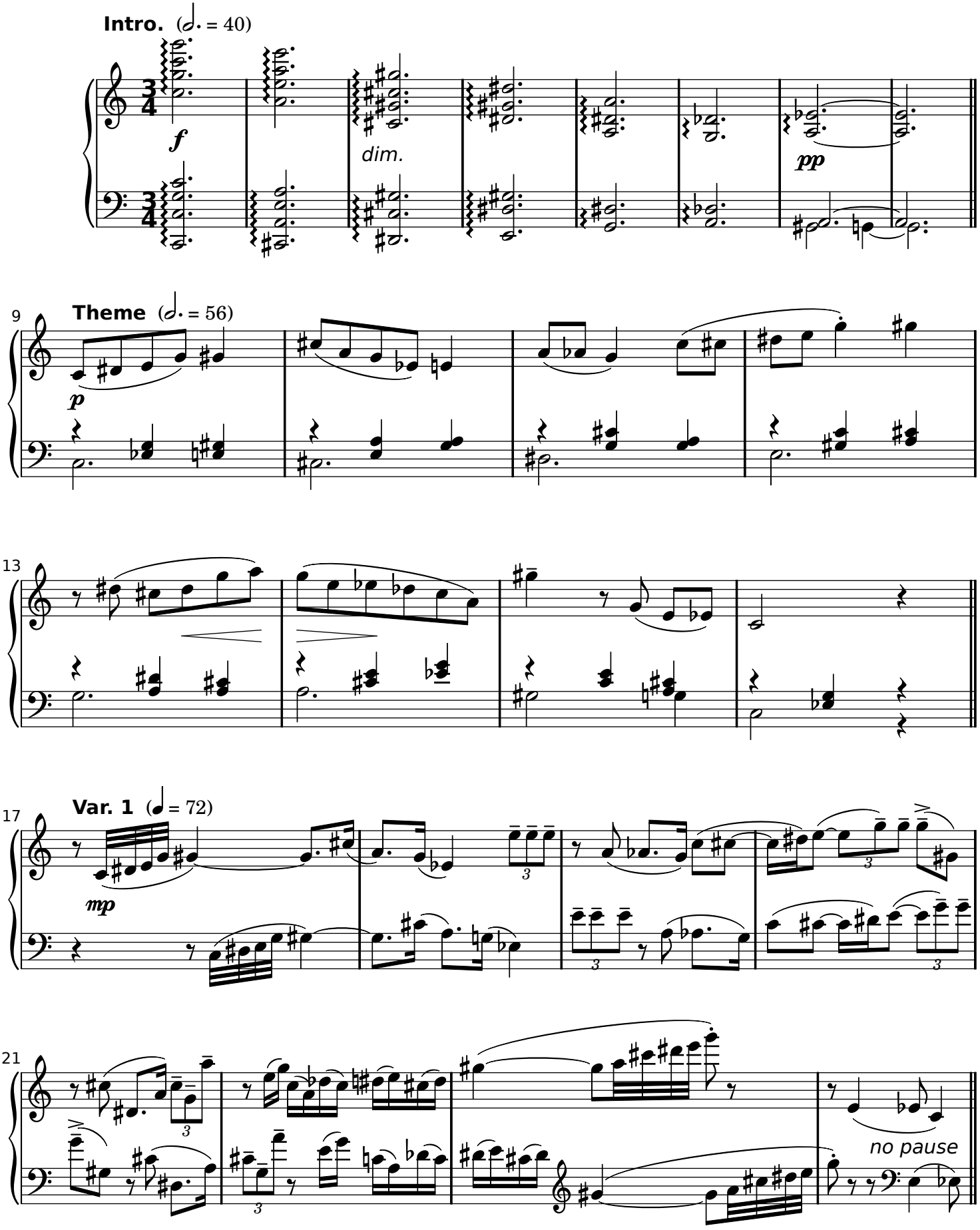

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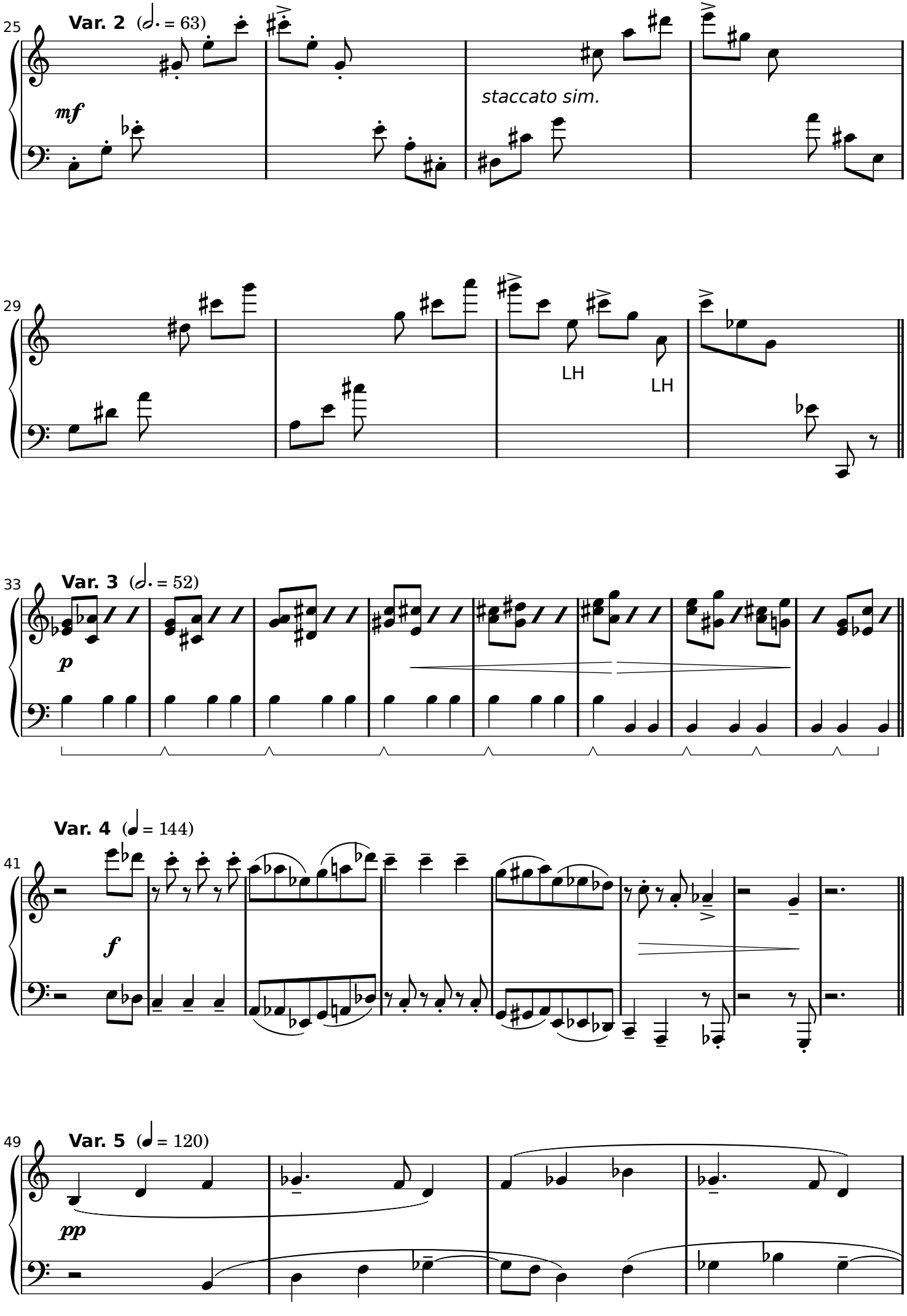
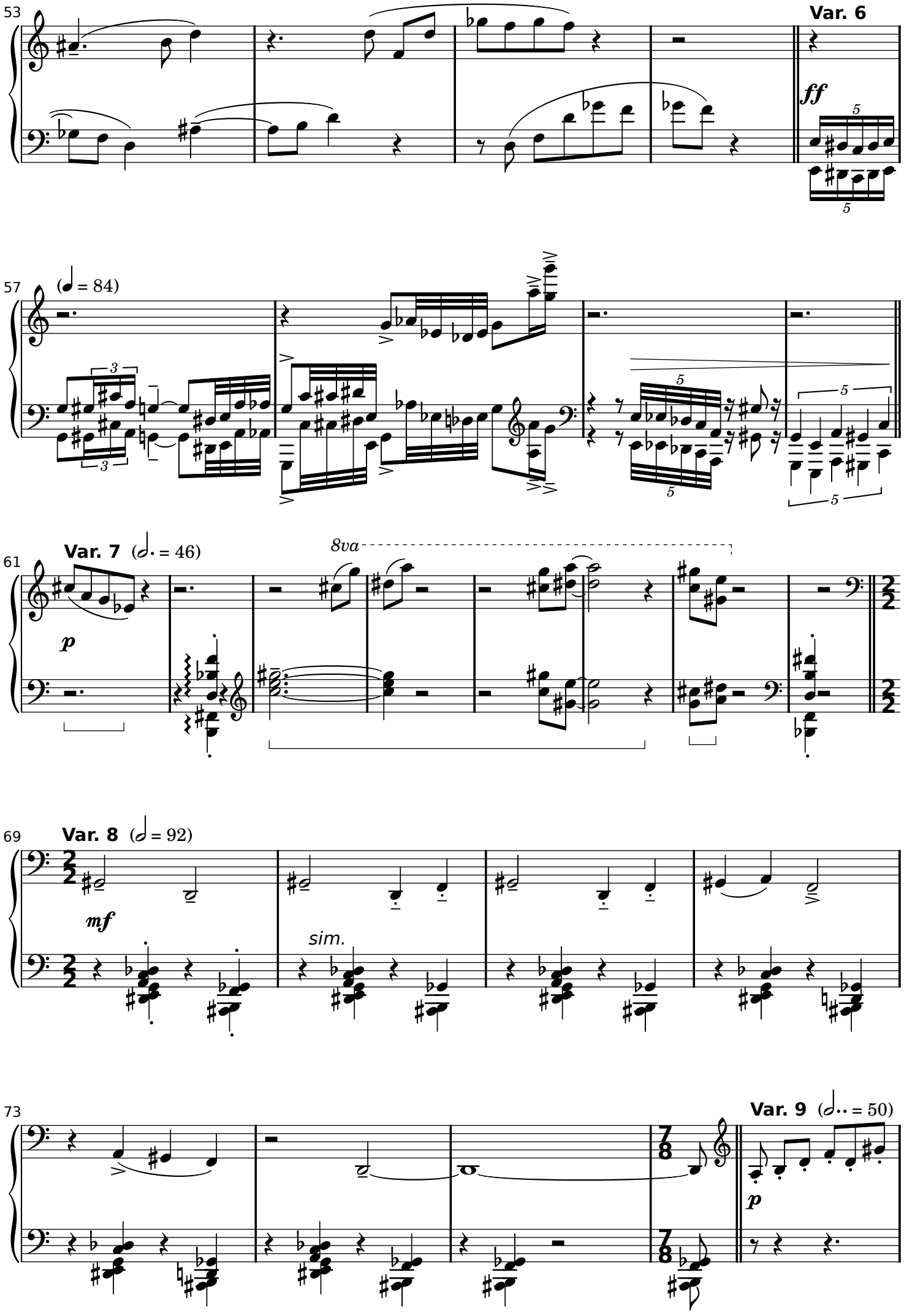
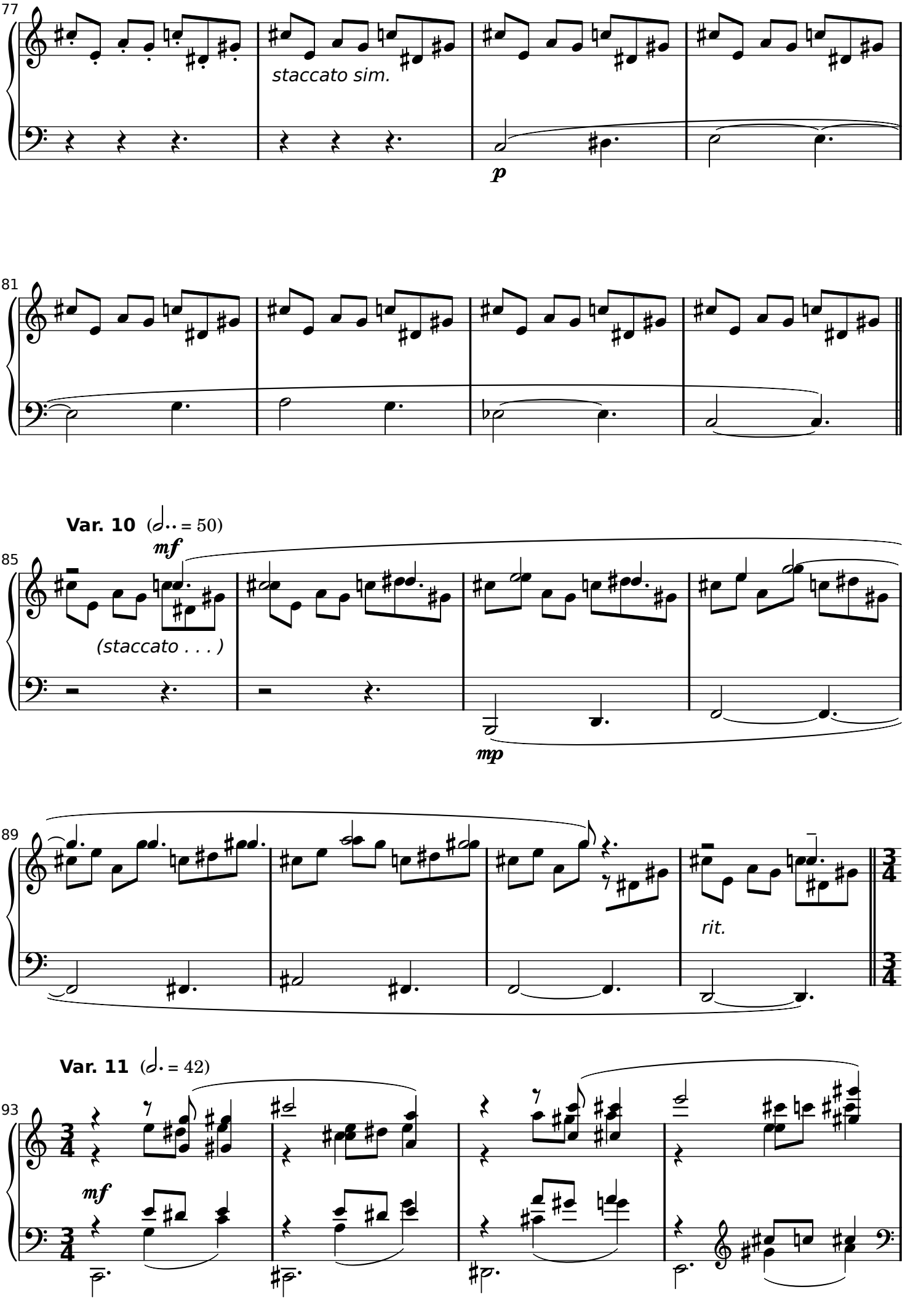
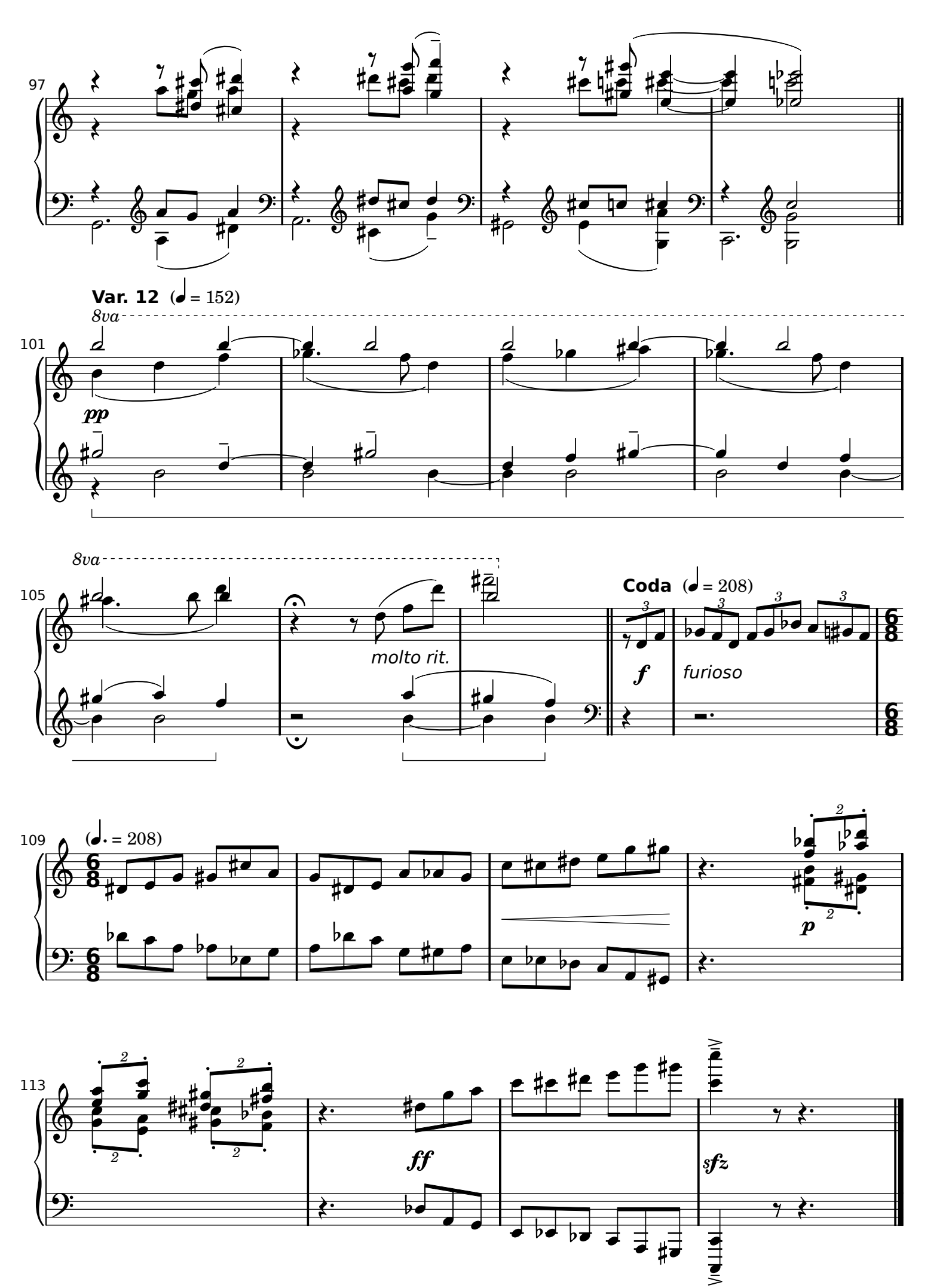

25
Var. 2 (♩. = 63)
mf
staccato sim.
29
LH
LH
33
Var. 3 (♩. = 52)
p
Var. 4 (♩ = 144)
41
f
49
Var. 5 (♩ = 120)
pp


53
Var. 6
ff
57
(♩ = 84)
61
Var. 7 (𝅗𝅥. = 46)
8va
p
69
Var. 8 (𝅗𝅥 = 92)
mf
sim.
73
Var. 9 (𝅗𝅥.. = 50)
p


77
staccato sim.
p
81
Var. 10 (𝅗𝅥.. = 50)
mf
85
(staccato . . .)
mp
89
rit.
Var. 11 (𝅗𝅥. = 42)
93
mf


97
Var. 12 (♩ = 152)
8va
101
pp
8va
105
molto rit.
Coda (♩ = 208)
f
furioso
109
(♩. = 208)
p
113
ff
sfz